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filled in with outlined designs of foliage, birds, houses, etc., and around the deep sides of the bowl similar devices are scattered. The decoration shows a strong Spanish influence throughout. The beautiful deep, rich blue is characteristic of the Mexican maiolica of the late seventeenth century. The edge of the bowl is decorated with a series of five depressions at regular intervals. On the outside are scattered blue decorative designs of geometrical and floral character. Among the decorative motives of the interior we can trace flowers of various shapes, birds, insects, buildings of several varieties, some of them being represented by turreted towers.

The tattooed style of decoration was one of three or four distinct styles of painting in vogue at Puebla, Mexico, in the last quarter of the seventeenth century. In this style the motives are outlined in pale blue and filled in with dots and dashes of dark blue. This class of work is found on tiles, bowls, drug jars, barrel-shaped flower vases, spherical jars and other objects.

One peculiarity of this style of decoration is the depressed effect of the parts covered with the dark blue pigment. Wherever a dot or line of dark blue occurs, the colors seem to have sunk into the glaze and made a depression in the surface. The effect is exactly opposite from that of another style of Mexican maiolica painting in dark blue, in which the pigment has been applied thickly with the brush and so stands out in relief above the surface. We are not able to explain the reason for the pitted effect of the tattooed decorations.

The Spanish maiolica, from which the Mexican ware was derived, is painted in a thinner color, which is neither depressed below nor raised above the surface. Old Mexican maiolica can always be distinguished from the Spanish by these marked peculiarities of the blue color.

E. A. B.



NOTES

NEW CASES—By the will of the late Miss Mary Lewis, the Museum came into possession of the valuable collection of Cloisonné enamels formed by her brother, Dr. Francis W. Lewis, and the sum of one thousand dollars was also bequeathed by Miss Lewis for the purpose of purchasing exhibition cases. In the settlement of the estate, the Museum has recently received this bequest, and ten new cases of the most approved construction and of the best materials have been secured. Two other cases have also been constructed in the building and set in place, so that at present the pressing needs of the Museum for cases have been relieved. These new cases will be installed in the East Gallery.



VISITORS—The Review Club of Oak Lane, of which Mrs. J. F. Dechant is President, visited the Museum on the afternoon of May 4th, for the purpose of studying Spanish art and becoming acquainted with the collections of the Museum. Mrs. Stevenson and the Director explained to the Club some of the collections.

RECEPTION—A committee has been appointed by the President, in accordance with a resolution passed at a recent meeting of the Executive Committee, to arrange for holding an Annual Reception at the Museum for the benefit of the members of the Corporation. This Annual Reception will be held after this year in May, but as the time was too short to perfect arrangements for a Spring Reception this year, it will be held on the afternoon of October 25, 1910, when the East Arcade, containing the rearranged collection of furniture, will be ready for inspection. Further notice of the reception will be given in the October number.



NEW BASEMENT—The large room in the basement, which for a year or so past has been in course of alteration, has now been thrown open to the public. Here have been re-installed the Pompeian views, presented to the City by the Hon. John Welsh, and the large model of the Centennial Exhibition of 1876, presented by Mr. John Baird. By an elaborate system of lighting the light has been greatly improved, and these exhibits may now be seen to much greater advantage than when they were in their former cramped quarters. The East Arcade, which has been vacated, is being fitted up for the installation of the valuable furniture collection, which it is expected will be considerably augmented by purchases in Europe during the present summer.



The Director of the Museum will go abroad this summer for the double purpose of purchasing objects for the Museum, and of studying some of the foremost museums of Holland, Germany, France, Austria, Switzerland and England.



SCHOOL NOTES—We take this opportunity to correct an error in the announcement, in the April number of the BULLETIN, of scholarships which have been added to those already in the gift of the Alumni Association. One of these scholarships was given by Miss Mary A. Dobbins, in memory of her brother, Edward Tonkin Dobbins. These names were incorrectly printed on account of insufficient information. Miss Dobbins has since added two more scholarships in memory of her brother, to be awarded annually by the Alumni Association to members for advanced work in the Art Department of the School. This endowment by Miss Dobbins brings the number of scholarships in the gift of the Alumni Association up to six, five of which were established this season.

The prize of fifteen dollars (\$15.00) offered by Mrs. J. L. Ketterlinus, of the Associate Committee of Women, for the best design for a cover for the BULLETIN, was awarded to Miss Margaret Lindale, and honorable mention to Miss Ella C. Leonards. These designs will appear on early numbers of the BULLETIN.

This year's class of first-term students has proved the best in spirit and accomplishment for many seasons past, and a larger proportion than usual finished the work of the Industrial Drawing course.

The class in Interior Decoration inaugurated a scheme for decorating the walls of the lunch room, which has been carried out in large part. The succeeding class will probably finish the undertaking.

The furniture, in this season's exhibition, which is of a simple, craftsman-like character, is enriched in many cases with metal work such as handles, lock escutcheons, hinges, etc., done in the School, chiefly in the class in wrought iron, which has been able to execute larger work as well. A weather vane, in the form of a Spanish Galleon, is one of the striking features of the collection.

The thirty-third School year closed June 2, 1910, with the Annual Commencement Exercises, at which Diplomas, Certificates and Prizes were awarded, as will be recounted in detail in the forthcoming Annual Report. Mr. Henry Turner Bailey, formerly supervisor of art instruction for Massachusetts, and now editor of the *School Arts Book*, delivered an inspiring address on "The Art Student's Chief Business." The graduating class was the largest in the history of the School. The material of the classes has been excellent, and the exhibition of work that was made in connection with the Commencement exercises has attracted the most favorable attention.

Of the work in dawning, which is, of course, the foundation of all art work, however distinct its application to production, the school's exhibit this year is perhaps the strongest ever shown, and the display by the other departments is equally gratifying in its indication of healthy progress. The constructive design work, as shown in the annual exhibition, is especially strong in the applications to furniture and decorative treatment of cement. The latter material is coming more and more into architectural use, not only in the foundations and framework of construction, but in endless applications that not only permit, but invite, artistic treatment. In equipping craftsmen in this large and widening field of artistic production the School is keeping pace, in a most encouraging way, with progress in the practical world outside.

The erection of a commodious workshop for the classes in ornamental iron will make possible, in another year, still greater improvement in the quality of the executed work of these classes. With adequate facilities in the past, its results have been very commendable, and the beautiful and refined examples of architectural hardware that the School's instructor in this branch, Mr. Yellin, has executed in his own shops in the fulfilling of commissions from some of the country's most prominent architects, who have previously been unable, except by sending abroad, to obtain anything of the kind, gives assurance of intelligent and competent guidance in this hitherto unaccountably neglected form of craftsmanship. Among the work of students in this material shown this year, two pairs of andirons destined for the fireplaces in the entrance lobby of the School have been much noticed.

Mr. Copeland, whose work in decorating the new High School building at Trenton, N. J., attracted so much attention when it was on exhibition at the School last fall, has a commission to continue it during the coming summer. Mr. Deigendesch has also carried on at the School some important compositions for the decoration of a church in New York City. The execution of work of so much importance as these two sets of decorations for public buildings has been a source of gratification to the officers of the School, and an inspiration to the pupils. Such work as this, demonstrating as it does the applicability to practical problems of high artistic abilities and ideals, illustrates better perhaps

than any other one feature the distinctive aims of the institution and a growing appreciation on the part of the public of the value of the service for which it is a preparation.

In the Textile School, which this month completes its twenty-sixth season, the character of the work shown at the annual exhibition will compare very favorably with the best of any previous display, and the exceptionally large class that graduated this year cannot fail to extend its reputation and influence more widely than ever before. In connection with the Commencement, the Alumni Association of the Textile School held, as has been its custom since its inception, nine years ago, its Annual Reunion at the School, followed on Friday, June 3d, by the usual field day, and the annual banquet in the evening. The speakers at the banquet were as follows: Hon. John E. Reyburn, Mayor of Philadelphia; Mr. William D. Hartshorne, of the Arlington Mills, Lawrence, Mass.; Mr. Eugene S. Benjamin, of Alfred Benjamin & Co., New York; President Theodore C. Search, Mr. E. W. France. A feature of the banquet was the presentation, as the gift of former students, of a handsome hall clock to Director France, on the completion of twenty-five years of service in the School. These reunions, which bring very many of the former students back to the School, are a source of benefit to graduates and undergraduates alike and of strength to the institution at large.

An interesting addition that has recently been made to the equipment of the Art Department is a Wilton jacquard hand loom on which practical demonstrations can be made of certain color problems of considerable importance from the designer's point of view, but which have never received the attention they deserve at the hands of American manufacturers. Designers of taste have long recognized the fact that the chief source of the charm of Oriental carpets, as in all good stained glass, is the irregularity of the coloring—in other words that the charm of artistic effect is absolutely inconsistent with the kind of perfectness that is obviously mechanical, however desirable on other grounds this quality may be. The establishment of this principle, and the devising of methods of glassmaking by which variation could be obtained, with the resulting jewel-like play of colors, was perhaps the most important contribution that was made by William Morris to the wonderful movement in art and industry with which his name is so closely associated, and it is in the development of this principle and its further application to the coloring of printed and woven fabrics that the best modern European designers have achieved their most notable triumphs. The stained glass makers have learned the lesson, and have introduced all sorts of devices to this end, but unfortunately the average carpet manufacturer has still to learn the secret of this success, and still pins his faith to the even dyeing of his yarns, as the old time glass manufacturer strove for clearness in his glass, which means, of course, that he obtains only flatness in the color of his fabric, and flat color cannot possibly be good color.

The teachers of design in the School of Industrial Art have long wanted to make a practical demonstration of the soundness of the principle involved. The results already obtained have fully justified their position and are full of promise for the influence they are likely to exert in the future.